

19

CATALOGUE

OF

Engravings, Etchings & Mezzotints.

EXHIBITION

OF

Engravings, Etchings & Mezzotints,

HELD UNDER THE AUSPICES

AND

FOR THE BENEFIT OF

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS,

IN THE BUILDING ADJOINING THEIR NEW STRUCTURE,

Broad Street, above Arch,

PHILADELPHIA, DEC. 1874.

PHILADELPHIA.

HENRY B. ASHMEAD, BOOK AND JOB PRINTER,

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1874.

Committee.

JOHN SARTAIN,

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W. J. CLARK, JR.,

JOHN HUNEKER,

GEO. R. BONFIELD.

THE present exposition of prints is one of unusual occurrence. For variety and extent, rareness of examples and excellence of impressions, it has never been equalled in this or any other city of the Union.

The contribution of a well-known citizen of Philadelphia (Mr. JAMES L. CLAGHORN), it is intended to draw attention to the Institution under whose auspices it is held, which, though for some time quiescent, is about to make itself known in a manner commensurate with the increase of the city in population, wealth and refinement.

It includes examples of all the best and leading Engravers of the different schools (the time covered being nearly four hundred and fifty years), and may be considered a consecutive history of the art presented in its works, from the first of any importance, through its different phases of progress to the full development of its resources.

The influence of prints in educating and refining a people is well understood. They are books, alike for the learned and unlearned; and so long as the engraver, true to his mission, perpetuates only the good and the beautiful, just so long will they educate the one, and refine and elevate the other.

The Catalogue, for the purpose of carrying out the historical design, has been arranged chronologically; and the prints, as far as possible, have been arranged in like manner.

It will be understood that in all cases where, in describing a subject, no reference is made to any painter, that the work alluded to is original.

The words, "Painter-Engraver," "Painter-Etcher," designate those who engraved or etched their own designs, such as Durer and Leyden of the former, and Rembrandt, Ostade, Claude and others of the latter.



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CATALOGUE.

MARTIN SCHONGAUER, 1420–1488. Painter—Engraver. German.

- 1 Adoration of the Kings.
Fine early impression.
- 2 Christ before the High Priest.

ISRAEL VON MECKNEN, 1424–1503. Goldsmith—Engraver. German.

- 3 The Death of the Virgin.
Fine early impression; rare.
- 4 Judith with the Head of Holofernes.
Rare impression.

ANDREA MANTEGNA, 1431–1506. Painter—Engraver. Italian.

- 5 The Flagellation.
- 6 Combat of Marine Gods.
Early impression.

A. GLOCKENDON, 1432. German.

- 7 Christ before the High Priest.
- 8 La descente aux limbes.

ROBETTA, 1460–1520. Goldsmith—Engraver. Italian.

- 9 Adoration of the Kings.
- 10 A Man Fastened to a Tree by Love.

ALBERT DURER, 1471–1528. Painter—Engraver.
German.

- 11 Holy Family with the Butterfly.
Very fine.
- 12 Madonna with the Pear.
Fine impression.
- 13 The Virgin with the Monkey.
- 14 The Virgin Crowned by an Angel.
- 15 The Virgin and Child
- 16 The Nursing Madonna.
- 17 The Passion of Our Lord. The complete series of sixteen.
Fine early impressions. From the Barnard Collection.
- 18 Christ in the Garden. An etching.
- 19 Two Angels Holding the Holy Handkerchief (Sudarium).
Early impression.
- 20 St. Hubert.
His largest plate. *Rare.* Fine early impression.
- 21 St. Jerome in Penitence.
- 22 The Three Winged Boys.
- 23 The Rape of Anymone.
- 24 The Great Fortune.
Brilliant impression of this admirable engraving.
- 25 The Little Fortune.
- 26 St. George fully armed, with the Dragon dead at his feet.
- 27 The Knight, Death, and the Devil.
An exceedingly rich and harmonious impression. From the Mariette Collection, with the autograph of that owner.
- 28 The Dream.
- 29 Portrait of Bilibald Pirkheimer, Friend of Durer.
Early impression.

WOOD CUTS.

- 30 The Life of the Virgin. The complete set of 20, including the Title.
A most charming and interesting series.
- 31 The Holy Trinity.
- 32 The Martyrdom of St. Catharine.
- 33 St. George and the Dragon.
- 34 The Triumphal Car of Maximilian.

LUCAS CRANACH, 1472-1553. Painter—Engraver.
German.

- 35 St. Geneviève of Brabant.
Fine early impression of this rare plate.
- 36 St. George and the Dragon. Wood-cut.
- 37 St. Christopher. do.
- 38 The Tournament. do.

MARC ANTONIO RAIMONDI, 1475-1534. Italian.

- 39 The Virgin Ascending the Steps of the Temple (La Vierge a l'Escalier). After Raphael.
- 40 Alexander puts Homer's Works in the Tomb of Achilles.
After Raphael.
- 41 The Serpent Speaking to a Young Man.
- 42 The Young and Old Bacchant. After Raphael.
- 43 Bacchanalians. After the Antique.
- 44 The Two Sibyls with the Zodiac. After Raphael.
- 45 Mars, Venus and Love. After Mantegna.
- 46 Charity. After Raphael.
- 47 David Cutting off the Head of Goliath.

MARCO DA RAVENNA, 1482-1527. Pupil of Marc
Antonio. Italian.

- 48 Juno, Ceres and Psyche. After Raphael.
Very fine.
- 49 The Rape of Helen. After Raphael.
- 50 A Battle. After Raphael.

ALBRECHT ALTDORFER, 1488-1528. Painter—En-
graver. German.

- 51 The Resurrection. Wood-cut.

AGOSTINO DE VENEZIANO, 1490-1540. Pupil of Marc
Antonio. Italian.

- 52 Four Young Men conducting a Sorceress in triumphal pro-
cession on the skeleton of some monstrous animal
called "*Le Stregozzo*." After Raphael.
Fine early impression.

- 53 Philosophy. After Raphael.
 Fine.
 54 The Battle. After Raphael.
 55 Terms. After the Antique.
 56 Do. do. do.
 57 Do. do. do.
 58 Do. do. do.
 59 Portrait of Ariadenus Barbarossa, King of Tunis.

LUCAS VAN LEYDEN, 1494-1533. Painter—Engraver.
 Dutch.

- 60 Portrait of the Engraver.
 61 Adam and Eve after having been driven from Paradise.
 62 Esther before Ahasuerus.
 63 The Virgin and Infant Saviour, with two Angels.
 64 The Raising of Lazarus.
 Fine early impression.
 65 The Eccc Homo.
 One of the most important of his works, and engraved when but
 16 years of age. It is also interesting as a record of the manners
 and customs of the people of the Netherlands in the first half of the
 16th century.
 66 The Monk Sergius Killed by Mahomet.
 67 Pyramus and Thisbe.
 68 An Old Woman with a Bunch of Grapes.

HANS SEBALD BEHAM, 1500-1550. German.

- 69 The Prodigal Son.
 70 Patience.
 71 Victory.

GIULIO BONASONE, 1500-1580. Painter—Engraver.
 Italian.

- 72 The Rest in Egypt. After Titian.
 Fine.
 73 The Virgin at the Foot of the Cross with the Body of
 Christ. After M. Angelo.

G. I. CARAGLIO, 1500–1570. Italian.

74 The Annunciation. After Titian.

75 The Virgin, St. Anna, St. Roch, and St. Sebastian.
After Jac. Veronensis.

ALBERT CLAAS, 1500–1562. German.

76 Baptism of the Eunuch.

GEORGE PENCZ, 1500–1550. Painter—Engraver.
German.

77 Thomiris, Queen of the Scythians, with the Head of Cyrus.

78 Virginius killing his Daughter in the presence of Appius
Claudius.

79 The Rape of Anymome.
Fine. /

THE SIX TRIUMPHS OF PETRARCH, VIZ.:

80 The Triumph of Love.

81 Do. do. Chastity.

82 Do. do. Fame.

83 Do. do. Time.

84 Do. do. Death

85 Do. do. Eternity.

HEINRICH ALDEGREVER, 1502–1562. Painter—En-
graver. . . . German.

86 The History of Lot. A series of four.

C. REVERDINUS, 1510–1570. Italian.

87 Heads of Six Roman Emperors.

VIRGIL SOLIS, 1514–1562. German.

88 The Planets.
Fine early impressions.

NICOLAS BEATRIZET, 1515–1560. Italian.

89 The Fall of Phaeton. After M. Angelo.

CHAS. ETIENNE DE LAULNE, 1518-1595. French.

90 Friezes. Combats, Chases, Bacchanals, &c.

91 Do. do. do. do.

92 Do. do. do. do.

93 Do. do. do. do.

94 Do. do. do. do.

95 Do. do. do. do.

ENEAS VICO, 1520-1570. Italian.

96 The Army of Charles V. crossing the Elbe.

GEORGIO GHISI, 1520-1582. Italian.

97 The Last Supper. After Lambertus Lombardus.
First state.

HEINRICH LAUTENSACK, 1528-1590. German.

99 Landscape.

Extremely fine.

DIANA GHISI, 1530-1590. Italian.

100 St. Attinia and St. Greciniana. After Ghirlandajo.
Fine early impression.

PHILIP THOMASSIN, 1536-1613. French.

101 The School of Athens. After Raphael.

NICHOLAS PITAU, 1634-1671. French.

102 St. Sulpitius, or the Council. After J. B. de Champagne.

CORNELIUS CORT, 1536-1578. German.

103 The Descent of the Holy Ghost. After T. Zuccaro.
Very fine.

104 The Annunciation. After Titian.
Fine. From the collections of P. Mariette and Sir Thos. Lawrence.

MARTIN ROTA, 1536-1589. Italian.

105 The Last Judgment. After Titian.

MATHIAS ZINDT, 1550. German.

106 A Coat of Arms.

107 The Decollation of St. Barbara.

Rare, and extremely fine.

JEROME WIERIX, 1551-1608. German.

108 The Madonna. After Stradanus.

109 Christus Salvator. After M. de Vos.

110 Divine Love. Original design.

111 St. Jerome Reading. Copy of Durer's famous print.

Engraved at the age of 13.

RAPHAEL SADLER, 1555-1616. German.

112 The Judgment of Paris. After Hans Von Achen.

Extremely fine.

AGOSTINO CARRACCI, 1557-1602. Painter—Engraver. Italian.

113 The Virgin, St. Jerome, and Mary Magdalen. After Correggio.

Second state. Very fine.

114 The "Great" St. Jerome. Original design.

115 The Crucifixion. After Paolo Veronese.

HENDRICK GOLTZIUS, 1558-1617. Dutch.

116 The Virgin Weeping over the Dead Body of Christ.

In imitation of Durer. Fine.

"THE SIX MASTERPIECES."

Numbered Impressions.

117 The Annunciation. In Raphael's style.

118 The Visitation. In Parmegiano's style.

119 The Adoration of the Shepherds. In Bassano's style.

120 The Circumcision. In Durer's style.

121 The Adoration of the Magi. In L. Van Leyden's style.

122 The Holy Family. In Baroccio's style.

ANNIBALE CARRACCI, 1560–1600. Painter—Etcher.
Italian.

123 The Penitent Magdalen.

124 The Holy Family.

First state.

125 Madonna with St. Michael. After L. Sabbatini.

J. T. DE BRY, 1561–1623. Flemish.

126 Triumphal Procession of Bacchus. After Giulio Romano.
Fine.

127 The Fountain of Youth. After S. Beham.

128 The Fete of the Village. After S. Beham.

J. DE GHEYN, 1565–1616. Flemish.

129 The Passion of Our Lord. A set of 14. After C. Van-
mander.
Very fine.

130 The Prodigal Son. After C. Vanmander.
Fine.

131 Perseus and Andromeda. After C. Vanmander.

EGIDIUS SADLER, 1570–1629. German.

132 St. Sebastian.

JAN MULLER, 1570–1625. Dutch.

133 Chilon, Spartan Philosopher. After Goltzius.

134 Harpocrates, God of Silence. do.

135 Portrait of Albert, Archduke of Austria. After Rubens.
Brilliant early impression.

136 Portrait of Isabella Clara Eugenia, Archduchess of
Austria. After Rubens.
Brilliant early impression.

JACOB MATHAM, 1571–1651. Dutch.

137 The Magdalen Praying in the Desert. After Goltzius.
Early impression, very fine.

138 Bearing the Cross, and the Crucifixion. After Durer.
Fine early impression.

CORNELIUS GALLE, 1576–1648. Flemish.

139 The Queen of Earth. After Rubens.

LUCAS VOSTERMAN, 1578–1631. Pupil of Rubens.
Flemish.

140 The Nativity, with Adoration of the Shepherds. After Rubens.

141 Christ Appearing to the Holy Women. After Rubens.

142 St. Francis Receiving the Stigmata. do.

GUIDO RENI, 1579–1642. Painter—Etcher. Italian.

143 Madonna, Child, and St. John.

144 The Madonna.

145 Holy Family.
In two states.

146 The Virgin Mary with the Infant Jesus.
From the Calamatta Collection.

147 Madonna and Child, with copy by Mattioli.
From the Calamatta Collection.

148 St. Roche Distributing Alms. After An. Carracci.

BOETIUS BOLSWERT, 1580–1634. Flemish.

149 Christ Crucified between the Two Thieves. After Rubens.

H. VAN GOUDT, 1585–1630. Count Palatine—Amateur.
German.

150 The Young Tobit Guided by the Angel “The Little Tobit.” After A. Elzheimer.

151 The Great Tobit. After A. Elzheimer.
From the Esdaille Collection.

152 The Flight into Egypt. After A. Elzheimer.
Very fine.

153 Ceres Changing Stellerion into a Lizard. After A. Elzheimer.

154 Jupiter and Mercury, with Philemon and Baucis. After A. Elzheimer.

155 Aurora.
Fine early impression. From the Esdaille Collection.

SHELTE A. BOLSWERT, 1586. Flemish.

156 The Dead Christ. After Rubens.

157 Christ Crowned with Thorns. After Van Dyck.

158 The Assumption of the Virgin. After Rubens.

First state—fine.

159 The Assumption of the Virgin. After Rubens,

Second state—very fine.

160 The Crucifixion called “The Christ with the Sponge.”

After Van Dyck.

Third state.

161 The Lion Hunt. After Rubens.

Fine impression.

JOSEF RIBERA, called “Il Spagnoletto,” 1589–1656.

Painter—Etcher. . . . Italian.

162 St. Jerome.

Early impression.

163 Silenus.

PETER SOUTMAN, 1590–1650. Flemish.

164 The Last Supper. After Leonardo Da Vinci.

The first engraving of this celebrated picture. It was made from
a drawing by Rubens. Second state.

JACQUES CALLOT, 1592–1635. Etcher. French.

165 The Temptation of St. Anthony.

Early impression.

ANT. VAN DYCK, 1599–1641. Painter—Etcher.

Flemish.

166 Judocus Citermans, Painter.

Third state.

DANCKERT DANCKERTS, 1600. German.

167 The Stag Hunt. After Berghern.

Fine early impression.

CLAUDE GELEE LORRAINE, 1600–1682. Painter—
Etcher. French.

168 The Sea Port, with a Large Tower.

Beautiful and rare. Second state.

169 The Departure for the Fields.

Fine.

170 Crossing the Bridge.

Second state.

171 Mercury and Argus.

CLAUDE MELLAN, 1601–1688. French.

172 The Sudarium of St. Veronica.

Executed entirely by a single spiral line begun at the extremity of the nose, and continued, without quitting, over the whole face and back ground.

173 The Infant Christ.

174 The Virgin Mary.

175 Mater Dolorosa.

176 St. Joseph.

177 Head of Christ.

PAULUS PONTIUS, 1603–1658. Scholar of Rubens.
Flemish.

178 The Presentation of the Infant Saviour in the Temple.
After Rubens.

179 The Coronation of St. Rosalia. After Van Dyck.

180 Christ Bearing the Cross. After Rubens.

Fine impression.

181 St. Roch Interceding for the Sick. After Rubens.

Considered his finest engraving.

REMBRANDT VAN RYN, 1605–1665. Painter—
Etcher. Dutch.

182 Portrait of Rembrandt. The cut sabre print.

183 Portrait of Rembrandt and his Wife.

184 Abraham Sending away Hagar and Ishmael.

Most tenderly and delicately executed.

- 185 Abraham's Sacrifice.
- 186 Joseph Relating His Dream.
- 187 The Angels Appearing to the Shepherds.
Exceedingly brilliant.
- 188 The Adoration of the Shepherds.
- 189 Christ Preaching, called "Little La Tombe."
Fine.
- 190 Christ Driving the Money-changers from the Temple.
Second state.
- 191 The Return of the Prodigal Son.
- 192 Jesus and the Samaritan Woman.
- 193 The Raising of Lazarus.
Superb sheet.
- 194 Christ Healing the Sick, called the Hundred Guilder Piece.
One of the most important and interesting works of the Master.
An impression in the first state sold in 1867, in London, for £1180.
- 195 The Ecce Homo.
Grand composition.
- 196 The Little Crucifixion.
Fine early impressions.
- 197 The Descent from the Cross.
Third state.
- 198 The Descent from the Cross—A night piece.
- 199 Peter and John at the Beautiful Gate.
Second state—rare.
- 200 The Death of the Virgin.
Fine early state of this beautiful print.
- 201 St. Jerome Sitting at the Foot of a Tree.
- 202 St. Jerome, in Rembrandt's dark manner.
- 203 Landscape. The Peasant Carrying the Milk Pails.
- 204 Landscape, with a Vessel under Sail.
- 205 Landscape, with a Cow Drinking.
- 206 Portrait of Abraham France, Print-seller.
- 207 Portrait of Utenbogardus, a Dutch Minister.
Fine early impression.
- 208 Head of an Old Man with a Square Beard.
- 209 Head of an Old Man with Long Beard and Fur Cap.
- 210 Portrait of a Young Woman.
- 211 The Gold Weigher.

WENCESLAUS HOLLAR, 1607–1677. German.

212 Landscape. After P. Van Artois.

213 Spring. Original Etching.

214 Summer. do.

215 Autumn. do.

216 Winter. do.

MICHAEL NATALIS. 1609–1680. French.

217 The Holy Family, with St. John and Elizabeth. After
N. Poussin.

Before all letters—very fine.

HERMAN SACHTLEVEN, 1609–1680. Dutch.

218 Landscape.

Rare and fine.

J. G. VAN VLIET. 1610. Etcher. Dutch.

219 St. Jerome.

220 The Ballad Singers.

221 Head of an Old Man. After Rembrandt.

222 St. Jerome Praying. do. do.

Fine.

JAN BOTH, 1610–1651. Painter—Etcher. Dutch.

223 The Muleteer.

First state before the name of Mattam—very brilliant.

224 The Great Tree.

First State.

225 The Two Mules.

226 The Wagon Drawn by Oxen.

Very fine.

ADRIAN VAN OSTADE, 1610–1685. Painter—Etcher.
Dutch.

227 The Fiddler and Hurdy Gurdy Boy.

228 La Tendresse Champetre.

229 The Empty Jug.

- 230 The Lunch.
 231 The Peasant Paying his Score.
 232 The Charlatan.
 233 The Cobbler.
 234 The Discovery.

J. SNYDERHOEF, 1610–1669. Dutch.

- 235 The Lion Hunt. After Rubens.
 236 Gamblers Fighting. After G. Terburg.
 Fine early impression.

DAVID TENNIERS, 1610–1669. Painter—Etcher.
 Dutch.

- 237 Dance of Boors.
 Fine state.
 238 In Front of the Cabaret.
 Very fine.

STEPHEN DELLA BELLA, 1610–1664. Italian.

- 239 Diana.

FERDINAND BOL, 1611–1681. Painter—Etcher.
 Dutch.

- 240 The Sacrifice of Abraham.

SIMONE CANTARINI, 1612–1648. Painter—Etcher.
 Italian.

- 241 Fortune.
 From the Calamatta Collection.

SIMON DE VLIEGER, 1612–1642. Painter—Etcher.
 Dutch.

- 242 Fishermen.

JOHN ALMELOVEN, 1614. Dutch.

- 243 The Four Seasons. After Saftleven.

- PETER DE BAILLU, 1614. Dutch.
 244 St. Anastasius. After Rembrandt.
- SALVATOR ROSA, 1615-1673. Painter—Etcher.
 Italian.
 245 Death of Regulus.
- ANTHONY WATERLOO, 1616-1660. Painter—Etcher.
 Dutch.
 246 Landscape—Apollo and Daphne.
 247 Do. with a Bridge.
 248 Do. with Figures Wading.
 249 Do. with Cottage and Figures.
 Fine.
 250 Do. with a Town in the Distance.
 251 Do. with a Large Tree and Children Crossing
 a Bridge.
- G. B. CASTIGLIONE, 1617-1670. Painter—Etcher.
 Italian.
 252 The Nativity.
 253 Raising of Lazarus.
 254 The Virgin and Child Adored by Angels.
- NICHOLAS BERGHEM, 1620-1683. Painter—Etcher.
 Dutch.
 255 Crossing the Stream.
 Fine early impression.
 256 Group of Three Horses.
 257 Cows and Sheep.
- ALBERT VAN EVERDINGEN, 1621-1675. Painter—
 Etcher. German.
 258 Landscape—The Mill.
- FRANCIS POILLY, 1622-1693. French.
 259 The Holy Family. After N. Poussin.

CARLO MARATTI, 1625-1715. Painter—Etcher. Italian.

260 Madonna and Child, with Angels.
First state.

PAUL POTTER, 1625-1654. Painter—Etcher. Dutch.

261 The Cowherd.

262 Landseape, with Figures.

CORNELIS VISSCHER, 1612-1642. Dutch.

263 The Pancake Woman.

264 Interior, with Peasants, ealled "The Skaters." After Ostade.
Fine.

265 The Itinerant Musicians. After Ostade.

266 The Violin Player. After Brower and Four Heads.

267 Pope Alexander VII.

ROBERT NANTEUIL, 1630-1678. French.

268 Louis Boueherat.

269 Jean Francois Sarrasin.

270 Basile Fouquet, Chaneelier des Ordres du Roi.
Superb impression. First state.

271 Ludovicus Dceimus.

272 Michael Amelot.
Fine.

273 Emanuel Theodosius de Teurre.

274 Natalis Le Boultz.

275 Emanuel Theodosius de la Tour.

276 J. B. Colbert. After Champaigne.
Fine impression.

277 Michael Tellier. After Champaigne.
First state, before artist's name.

278 Francois de Vandosme. After Nocroit.

279 Charles de la Porte. After Justus.
Fine.

280 Hardinus de Prefixe de Beaumont.

STEPHEN PICART, 1632-1721. French.

281 Madonna, Child, and St. John—"Le Silence." After An. Carracci.

KARL DU JARDIN, 1635-1678. Painter—Etcher. Dutch.

282 The Shepherdess.

283 Group of Cows.

284 Group of Sheep.
Fine.

JACOB RUYSDAEL, 1635-1681. Painter—Etcher. Dutch.

285 Landscape.

JOHN VISSCHER, 1636- Dutch.

286 Boors Drinking. After Ostade.
Fine.

287 Peasants Dancing, called Berghem's Ball. After Berghem.
His best print. Extremely fine.

288 A Country Wedding, called Ostade's Ball. After Ostade.
Fine early impression.

ANTOINE MASSON, 1636-1700. French.

289 The Supper at Emmaus—"La Nappe." After Titian.
Very fine copy. "A chef d'œuvre in this style of Engraving."

290 Guillaume de Brisacier, known as the "Gray-headed Man." After Mignard.
Second state, before the correction of the two errors in the words "Segretaire" and "Brisasier."

291 Henri de Lorraine, Comte d'Harcourt—"Le Cadet la Perle." After N. Mignard.

JOHN MORIN, 1639-1666. Painter—Engraver. French.

292 St. Peter. After Philip de Champagne.
Fine.

- GERARD EDELINCK, 1640-1707. French.
- 293 Frederick Leonard, Printer to the King. After H. Rigaud.
- 294 Charles Mouton, Musician to Louis XIV. After De Foy.
Very fine impression.
- 295 Madame Helyot, called "La Belle Religieuse." After J. Galliot.
- 296 Charles Le Brun. After N. de Largillière.
- 297 Peter Simon. After P. Ernon.
Fine.
- 298 Martinus Vanden Baugart. After H. Rigaud.
Fine.
- 299 Hyacinthus Rigaud. After Rigaud.
Fine.
- 300 Madeleine de Lamoignon. After Le Seur.
Fine.
301. Petrus Daniel Huetius. After N. de Largillière.
Fine.
- 302 Julius Hardouin Mansard. After H. Rigaud.
Fine.
- 303 Caesar d'Estrees Cardinal. After De Troyes.
- 304 Petrus de Carcany. After Tetelin.
- 305 Francois Tortebat. After M. de Pille.
- 306 The Crucifixion.
- 307 The Repentant Magdalen. Portrait of "De la Valliere."
After C. Le Brun.
- 308 Holy Family of Francis I.—"La Vierge au Berceau."
After Raphael.
Fine—before the coat of arms. This is the master-piece of Edelinck.
- 309 The Combat of Four Horsemen for the Standard. After Da Vinci.
Fine early impression, before the dots on the sabre.
- 310 Alexander entering the tent of Darius. After Le Brun.
Fine, with the name of Goyton in dotted letters.

CORNELIUS DUSART, 1645-1704. Painter—Etcher.
Dutch.

311 The Great Fair.

Very fine. His largest etching.

312 The Amorous Shoemaker.

JOHN LOUIS ROULLET, 1645-1699. French.

313 La Pieta—"Les Cinq Douleurs." After Carraeci.

Fine impression.

314 Madonna and Child. After P. Mignard.

JOHN SMITH, 1654-1719. Mezzotinto. English.

315 The Most Honorable Thomas, Lord, Marquis, &c. After
Sir G. Kneller.

CORNELIUS VERMEULEN, 1664-1710. French.

316 Portrait of John Anthony de Mesmes. After N. de
Largillière.

PETER DREVET, 1664-1739. French.

317 Louis Le Grand. After H. Rigaud.

318 Louis Quinze. After H. Rigaud.

319 Louis Alexander de Bourbon. After H. Rigaud.

Very fine.

320 Francieus de Mailly, Cardinal. After Van Loo.

321 Louis Dauphin de France. After H. Rigaud.

322 Rene Francois de Beavau. After H. Rigaud.

323 Christiana Carola Marchio Brandenburgico. After
Rigaud.

324 Marie Cadesne, wife of M. Desjardins. After Rigaud.

325 John Forest, Artist. After N. de Largillière.

Proof before Title.

326 Marie de Laubespine, wife of N. Lambert. After Lai-
gillière.

JEAN AUDRAN, 1667-1756. French.

327 Portrait of Peter Paul Rubens. After Van Dyck.

- JACOB COLEMANS, 1670-1735. Flemish.
 328 Soldiers Playing at Cards. After S. Bourdon.
- J. SIMON, 1675-1755. Mezzotinto. English.
 329 The Lame Man Healed by Peter and John. After Raphael.
 Paul Preaching at Athens After Raphael.
- FRANCOIS CHEREAU, 1680-1729. French.
 330 Portrait of Nicholas De Launay. After Rigaud.
 331 Portrait of Louis Pecour. After Tourniere.
- JACQUES CHEREAU, 1688-1776. French.
 332 Madonna and Child. After Raphael.
- G. E. PETIT, 1696-1760. French.
 333 Joachim Francois Bernard Potier. After Vanloo.
- PETER IMBERT DREVET, 1697-1739. French.
 334 J. B. Bossuet, the Bishop of Meaux. After Rigaud.
 Splendid impression; before the "dots" after the name of the painter.
- 335 Samuel Bernard, Chevalier de l'Ordre de St. Michael.
 After Rigaud.
- 336 Robert de Cotte, called "The Portrait with the Beautiful Hand."
 Fine impression.
- 337 William, Cardinal Dubois. After H. Rigaud.
- 338 Armand Gaston, Prince de Rohan. After H. Rigaud.
 Fine.
- 339 Adrienne Le Couvreur. After C. Coypel.
 Fine.
- JACOB HOUBRAKEN, 1698-1780. Dutch.
 340 Portrait of Johannes Burmanus, M. D. After Quinkhard.

J. P. PARROCEL, 1702. French.

341 The Triumph of Mordecai. After J. F. Detroy.
Very fine.

GIOVANNI MARCO PITTERI, 1703-1786. Italian.

His plates are executed in a very singular manner, by single strokes running from the top to the bottom. His shadows are produced by strengthening them as the occasion requires.

342 The Almighty. After J. P. Piazzetta.

343 The Virgin Mary. do. do.

344 St. Joseph. do. do.

345 Christ. do. do.

246 St. Peter. do. do.

347 St. James. do. do.

348 St. John. do. do.

349 St. Philip. do. do.

350 St. Thomas. do. do.

351 St. Bartholomew. do. do.

352 St. Matthew. do. do.

353 St. James the Less. do. do.

354 St. Simon. do. do.

355 St. Matthias. do. do.

356 St. Thaddeus. do. do.

357 St. Paul. do. do.

S. F. RAVENET, 1706-1774. French.

358 Painting and Design. After Guido.

J. P. LE BAS, 1707-1783. French.

359 The Return to the Farm. After Berghem.
Fine early impression.

360 Morning. After Berghem.
Fine impression.

FRANCIS VIVARES, 1709–1782. English.

- 361 View Near Naples. After Claude.
 362 Jonah in the Tempest. After N. Poussin.
 363 Landscape, with the Temple of Apollo. After Claude.
 The engraver's etching.
 364 Dividing the Booty. After Simonini.
 Very fine impression.
 365 Landscape, with Peasants. After Zuccarelli.
 366 Landscape, with Cattle. do.
 Companion print to last.
 367 Landscape. After Claude.
 368 Landscape, with Ruins. After Wooton.

CLAUDE DREVET, 1710–1768. French.

- 369 Henry Oswald, Cardinal d'Auvergne. After H. Rigaud.
 Fine.

P. C. CANOT, 1710–1777. French.

- 370 A Fresh Gale. After Ruysdael.
 371 A Moderate Gale. After Bakhuizen.
 372 A Brisk Gale. After Vander-Velde.
 373 View of the Royal Doek-yard at Chatham. After
 Paton and Mortimer.
 Artist's proof. Brilliant.

JAMES MACARDELL, 1710–1765. Mezzotinto. English.

- 374 The Tribute Money. After Rembrandt.

C. W. DIETRICH, 1712–1774. Painter—Etcher. German.

- 375 The Mountebanks.

GEORGE FREDERICK SCHMIDT, 1712–1775. German.

- 376 Jean Baptiste Silva, Physician to Louis XV. After
 Rigaud.
 377 Pierre Mignard, Painter. After Rigaud.

- 378 Christ Mocked. After Rembrandt.
 379 The Presentation in the Temple. After Rembrandt.
 380 Head of an Old Man. After Flinck.

PHILIP A. KILIAN, 1714–1759. German.

- 381 The Good Shepherd. After J. L. Haid.

THOMAS MAJOR, 1715–1768. English.

- 382 Moonlight. After Vanderneer.
 Fine.
 383 A Flemish Merry-making. After D. Teniers.
 384 An Italian Seaport. After Claude.
 Very fine.
 385 View of the Ponte-Mole, near Rome. After Claude.
 Companion print to last. Fine.
 386 The Miraculous Draught of Fishes. After D. Teniers.
 387 A Flemish Merry-making, After D. Teniers.

JEAN GEORGE WILLE, 1717–1808. French.

- 388 Portrait of the Engraver, by F. Muller.
 389 Hagar Presented to Abraham by Sarah. After Dietricy.
 Artist's proof.
 390 Repose of the Virgin. After Dietricy.
 Second state. Fine.
 391 The Death of Marc Antony. After P. Battoni.
 First state, before letters.
 392 Les Musiciens Ambulans. After Dietricy.
 Early state, before the final *e* in "Electorale."
 393 Les Offres Reciproques. After Dietricy.
 Fifth state.
 394 Cleopatra. After G. Netscher.
 First state.
 395 The Family Concert. After G. Schelken.
 First state. Fine.
 396 The Good Friends—Les Bons Amis. After Ostade.
 Brilliant artist's proof.

- 397 The Aunt of Gerard Dow. After Dow.
First state, before arms and letters.
- 398 Third state, with arms, but before letters.
- 399 Fourth state, with arms and letters.
- 400 "L'Observateur Distrain," a Boy Blowing Bubbles.
After Mieris.
Brilliant impression.
- 401 "La Liseuse," an Old Woman Reading. After G. Dow.
Brilliant artist's proof; extremely rare.
- 402 The School Mistress. After P. A. Wille.
Second state, before letters, with arms.
- 403 Third state, with letters and arms.
- 404 The Philosopher. After P. A. Wille.
Second state, with arms, before letters.
- 405 Third state, with arms and letters.
- 406 Fourth state, with arms, letters and address.
- 407 The Swiss Guard.
First state, before arms, address or title, and before the hair
was altered.
- 408 Third state, with arms, but before title or address.
- 409 Fourth state, with arms, title and address.
- 410 Le Marechal des Logis. After P. A. Wille.
First state, before the plate was entirely finished.
- 411 Third state, with the arms and title.
- 412 Louis Phelypeaux. After Louis Toeque.
Second state, with letters, before the word "Ministre," and
with the white mallets; very rare.
- 413 Pierre de Guerin, Cardinal. After E. Parrocel.
Second state.
- 414 Charles Louis Auguste Fouquet. After H. Rigaud.
Third state.
- 415 Abel Franeois Poisson. After J. L. Toeque.
Engraved for his reception into the Academy. Fourth state.
- 416 Jean de Boullongne. After H. Rigaud.
Third state.
- 417 Nicolas René Berrier. After De Lyen.
Third state, before the address.
- 418 Jean Baptiste Masse. After L. Toeque.
Third state; very fine.

- 419 Elisabeth de Guoy. After H. Rigaud.
Second state.
- 420 Marguerite Elisabeth de Largillière. After N. de Largillière.
Second state.
- 421 Frederic II., Roi de Prusse. After A. Pesne.
Second state.
- 422 Jerome d'Erlach. After the Chevalier Rusca.
Second state; very rare.

JOHN BROWN, 1719-1790. English.

- 423 The Sportsman. After G. Poussin.
- 424 Philip Baptizing the Eunuch. After J. & A. Both.
Superb impression.
- 425 Cephalus and Procris. After Claude.
Beautiful proof.
- 426 Landscape and Waterfall. After G. Poussin.
Proof before letters.
- 427 The Waggoner. After Rubens.
Proof before letters; fine.
- 428 The Watering Place. After Rubens.
- 429 Apollo and the Sibyl. After Salvator Rosa.

JOHN BOYDELL, 1719-1804. English.

- 430 Jason. After Salvator Rosa.

JEAN JOSEPH BALECHOU, 1719-1764. French.

- 431 Portrait of Auguste III., Roi de Pologne. After Rigaud.
- 432 Ste. Genevieve. After Van Loo.
Beautiful artist's proof; from the Esdaille Collection.
- 433 The Storm. After Joseph Vernet.
Third state.
- 434 The Bathers. After Joseph Vernet.
Second state; very fine.

ANT. DE GIJUY MARCENAY, 1722-1811. French.

435 A Skirmish of Calvary. After C. Parrocel.

Fine.

436 Love Bound. After Le Brun.

ROBERT STRANGE, 1723-1792. English.

437 The Angel of the Annunciation. After Guido.

Artist's proof—fine.

438 Te Deum Laudamus. After Carlo Maratti.

439 The Apotheosis of the Children of George III. After

B. West.

Artist's proof.

440 Cæsar Repudiating Pompeia. After P. da Cortona.

441 The Finding of Romulus and Remus. After P. da
Cortona.

442 The Judgment of Hercules. After N. Poussin.

443 Cleopatra. After Guido.

444 Venus. After Titian.

445 Danae. do.

446 Cupid Sleeping. After Guido.

447 Sappho. After Carlo Dolce.

448 Apollo Rewarding Merit and Punishing Arrogance.
After An. Sacchi.

449 Belisarius. After Salvator Rosa.

Fine.

450 Portrait of Charles I. After Van Dyck.

Fine early impression.

RICHARD HOUSTON, 1728-1775. Mezzotinto. English.

451 An Old Woman Plucking a Fowl. After Rembrandt.

452 "I saw a Smith stand with his Hammer thus." After E.
Penny.

453 Christian VII., King of Denmark. After Angelica.

RICHARD EARLOM, 1728–1794. Mezzotinto. English.

454 Portrait of Rembrandt. After Rembrandt.

Very fine.

455 A Blacksmith Shop.

Rich impression.

456 A Fruit Piece. After Van Huysum,

457 A Flower Piece. do. do.

458 Bathsheba bringing Abisag to David. After Van der Werf.

Fine.

459 A Concert of Birds. After Mario da Fion.

Artist's proof—fine.

460 The Royal Academy of Arts in London. After J. Zoffani.

Artist's proof.

461 Sir Charles Thompson, Baronet. After Gainsborough.

L. S. LEMPEREUR, 1728–1807. French.

462 The Garden of Love. After Rubens.

JOHN GREENWOOD, 1729–1792. Mezzotinto. English.

463 Rembrandt's Father. After Rembrandt.

Fine.

FRANCESCO BARTOLOZZI, 1730–1775. Italian.

464 Clytie. After An. Caraeci.

Considered his best work.

465 The Circumcision. After Guereino.

466 Orlando Rescues Olympia. After An. Carraeci.

467 Lady and Child. After Salsa Ferrata.

Fine.

468 Madonna and Child. After Cipriani.

Proof—fine.

469 Holy Family, "Madonna del Saeo." After Andrea del Sarto.

470 Venus, Cupid and Satyr. After L. Giordano.

Proof before letters. Fine.

- 471 Death of Dido. After G. B. Cipriani.
 472 William Beckford, Esq., twice Lord Mayor of London.
 After A. Carlini.
 473 Mary, Queen of Scots, with her Son. After F. Zuccheri.

ETIENNE FICQUET, 1731-1794. French.

- 474 Portrait of Jean Jacques Rosseau. After De La Tour.
 Do. Voltaire. do. do.

WILLIAM PETHER,, 1731-1795. Mezzotinto. English.

- 475 The Lord of the Vineyard, Paying his Laborers. After
 Rembrandt.
 Artist's proof.
 476 The Jew Rabbi. After Rembrandt.
 Artist's proof—fine.

JACQUES FIRMIN BEAUVARLET, 1732-1797. French.

- 477 The Message of Love. After Boucher.
 Fine artist's proof.
 478 The Reception of the Message. After Boucher.
 The companion print. Fine artist's proof.
 479 The Children of the Comte de Bethune. After F. H.
 Drouais.
 480 Telemachus in the Island of Calypso. After J. Raoux.
 Fine.
 481 The Swooning of Esther. After F. de Troy.
 Fine.
 482 The Rape of the Sabines. After L. Giordano.
 In his early manner.

JACOB SCHMUTZER, 1733-1811. German.

- 483 St. Ambrose Repulsing the Emperor Theodosius. After
 Rubens.
 Proof before letters. Very fine.

WILLIAM WOLLETT, 1735-1785. English.

- 484 Ceyx and Aleyone. After R. Wilson.
Beautiful impression before the correction of "i" into "y" in the
last word, "Alcione.
- 485 The Temple of Apollo. After Claude.
Rare artist's proof.
- 486 Dido and Æneas. After Jones and Mortimer.
- 487 The First Premium Landscape. After G. Smith.
Exceedingly fine impression.
- 488 Phæton. After Wilson.
- 489 The Fishery. After Wright.
Fine print.
- 490 Diana and Acteon. After P. Lauri.
Artist's proof.
- 491 Niobe. After R. Wilson.
- 492 Macbeth and the Witches. After Zuccarelli.
Very fine artist's proof.
493. Landscape. After An. Carracci.
Fine.
- 494 Landscape, with Figures. After G. Poussin.
- 495 The Death of General Wolfe. After B. West.
Fine impression.
- 496 The Cottagers. After Dusart.
- 497 The Jocund Peasants. After Dusart.
Companion print to last.

WILLIAM BAILLIE, CAPT., 1736-1785. English.

- 498 Christ Healing the Sick. "Rembrandt's Hundred Guilder Piece." As retouched by Capt. Baillie. Printed
on satin.

JEAN JACQUES BOISSIEU, 1736-1810. Painter—
Eteher. French

- 499 The Wine Cellar. First state.
- 500 The School Master. do.

J. F. BAUSE, 1738-1814. German.

501 Venus and Love. After Carlo Cignani.

502 Artemesia. After Guido Reni.

VALENTINE GREEN, 1739-1781. Mezzotinto. English.

503 Eli and Samuel. After J. S. Copley.

504 Erasistratus discovers the love of Antiochus. After B. West.

505 Daniel Interpreting the Writing on the Wall. After B. West.

506 The Articles of Union presented by the Commission to Queen Anne. After Gerard Huck.

JOHN HALL, 1739-1797. English.

507 Timon of Athens. After N. Dance.

508 William Penn's Treaty with the Indians. After B. West.

Fine early impression.

NICHOLAS DE LAUNAY, 1739-1792. French.

509 The Letter Carrier. After J. B. Le Prince.
Before the address.

510 The Party of Pleasure. After J. Weenix.
Before the address. Fine.

JEAN JACQUES CATHELIN, 1739-1804. French.

511 Portrait of Joseph Vernet. After Vanloo.

J. H. SHERWIN, 1740-1800. English.

512 The Death of Lord Robert Manners. After Stothard.
Open letter proof.

513 The Holy Family. After N. Poussin.
Proof before title.

J. R. SMITH, 1740–1811. Mezzotinto. English.

514 Ariadne and Theseus. After Fuseli.

Open letter proof.

515 The Priest. After B. West.

Artist's proof.

CARLO ANTONIO PORPORATI, 1741–1816. Italian.

516 Venus and Cupid. After Battoni.

Rare and beautiful artist's proof. Exceedingly fine.

517 The Bath of Leda. After Correggio.

Artist's proof.

518 Garde a Vous. After Angelica Kauffman.

ANGELICA KAUFFMAN, 1741–1807. Painter—Etcher.
German.

519 St. Jerome and the Painter Reiffenstein.

WILLIAM BYRNE, 1743–1805. English.

520 Landscape—Morning. After John Both.

521 Landscape—Evening. do.

522 Apollo, Herdsman to King Admetus. After F. Lauri.

Proof before letters. Fine.

JAMES BARRY, 1741–1806. Painter—Etcher. English.

523 The Thames, or the Triumph of Navigation.

CARL GUTTENBERG, 1743–1792. German.

524 The Tea Tax Tempest, or the Anglo-American Revolution.

Rare proof before the alteration of the plate.

ROBERT DUNKARTON, 1744–1790. English.

525 Sextus applying to Erichtho to know the fate of Pharsalia.
After J. Mortimer.

- VINCENZIO VANGELISTI. 1744-1798. Italian.
- 526 Pyramus and Thisbe. After Guido Reni.
A very effective print.
- SAMUEL SMITH, 1745-1808. English.
- 527 The Waterfall. After Ruysdael.
Proof before letters. Very fine.
- WILLIAM SHARP. 1746-1824. English.
- 528 Portrait of the Engraver. After G. F. Joseph.
Open letter proof.
- 529 Portrait of John Hunter. After Reynolds.
Proof before all letters.
- 530 Portrait of Sir Walter Farquhar.
Proof before all letters.
- 531 The Doctors of the Church. After Guido Reni.
This noble and choice engraving is here seen in a brilliant artist's proof.
- 532 Diogenes in Search of an Honest Man. After Salvator Rosa.
Proof before letters.
- 533 St. Cecilia. After Dominichino.
Open letter proof.
- 534 The Interview of Charles I. with his Children. After S. Woodford.
Proof before letters.
- 535 The Witch of Endor. After B. West.
Artist's proof. Fine.
- 536 King Lear in the Storm. After B. West.
Trial proof of engraver's etching.
- 537 King Lear in the Storm. After B. West.
Proof before letters.
- 538 Restoration—Charles II. Landing at Dover. After B. West.
Open letter proof.
- 539 Sortie made by the Garrison of Gibraltar. After Trumbul.
Open letter proof.
- 540 The Siege and Relief of Gibraltar. After J. S. Copley.

SAMUEL MIDDIMAN, 1746-1818. English.

541 Scene from "As You Like It." The Melancholy Jacques.
After Hodges.

Proof.

542 Shepherd's Amusement. After Berghem.

Open letter proof.

DOMINIQUE VIVANT DENON, 1747-1825. French.

Celebrated for his great work on the Egyptian expedition under Bonaparte, the numerous drawings for which were made by himself.

543 Cattle Piece. After A. Vandewelde. Etching.

544 Interior, Reading by Candle-light. After Rembrandt.
Etching:

Fine.

J. G. MULLER, 1747-1830. German.

545 Portrait of Louis XVI., King of France. After Duplessis.

JOHN MURPHY, 1748-1810. Mezzotinto. English.

546 Jael and Sisera. After James Northcote.

Fine.

547 The Cyclops at their Forge. After Luca Giordano.

JOHN G. SCHULZE, 1749-1819. German.

548 Madonna di San Sisto. After Raphael.

Artist's proof.

PIERRE SAVART, 1750- French.

549 Portrait of J. B. Colbert. After Champagne.

Portrait of N. Boileau Despreaux. After Rigaud.

MAURICE BLOT, 1754-1818. French.

550 The Shepherds of Arcadia—"Et in Arcadia Ego."

After N. Poussin.

Fine early impression.

CARL HESS, 1755–1828. German.

551 The Wife of Flink the Painter. After Rembrandt.
Etching.

552 The Elevation of the Cross. After Rembrandt.
Fine etching.

ALEXANDER TARDIEU, 1756–1844. French.

553 Communion of St. Jerome. After Dominichino.
Fine impression of this important plate.

ADAM BARTSCH, 1756–1821. German.

Author of the Constant Boof of Reference—"Le Peintre Graveur."

554 Groups of Animals. After H. Roos.

555 do. do. do.

CHARLES CLEMENT BERVIC, 1756–1822. French.

556 The Rape of Dejanira. After Guido Reni.
Fine early impression.

557 The Education of Achilles. After Regnault.
Fine early impression.

558 The Laocoon. After the Antique.
Artist's proof. The best representation of Sculpture ever engraved.

JAMES FITTLER, 1758–1835. English.

559 The Embarkation of St. Ursula. After Claude.
Open letter proof. Exceedingly fine.

560 Battle of the Nile. After Lutherborg.
Open letter proof. Fine.

561 The Victory over the Dutch Fleet in the North Sea.
After Lutherborg.
Open letter proof. Fine.

RAPHAEL MORGHEN, 1758–1833. Italian.

562 Portrait of Leonardo da Vinci. Se ipse pinxt.

563 Do. Tasso.
Fine artist's proof.

- 564 Portrait of Raphael.
- 565 Do. Michael Angelo. Se ipse pinxt.
Artist's proof. Very fine.
- 566 Portrait of Dante Alighieri. After S. Tofanelli.
Fine impression.
- 567 Portrait of Deodati Turchi, Bishop of Parma. After
F. Vieira.
First state, with the titles of the prelate, and before Bardi's
address.
- 568 Madonna della Seggiola. After Raphael.
Fine early impression.
- 569 Madonna and Child, (Madonna del Gran Duca).
Beautiful artist's proof.
- 570 The Holy Family. After Rubens.
Artist's proof, of extreme rarity. Fine.
- 571 Mater Pulcræ Dilectionis. After Raphael.
- 572 "Parce Somnum Rumpere." After Titian.
Brilliant open letter proof.
- 573 The Last Supper. After Leonardo da Vinci.
First state of the print, before the comma after "Vobis" and the
dot under the "R" in the engraver's name.
- 574 The Transfiguration. After Raphael.
No. 114 of the subscription impressions, with the autograph of
the engraver.
- 575 Christ Appearing to Mary in the Garden. After
Baroccio.
Open letter proof.
- 576 The Magdalen. After Murillo.
A beautiful artist's proof.
- 577 St. John Preaching in the Wilderness. After Guido.
- 578 The Three Ages. After F. Gerard.
Open letter proof.
- 579 Theseus Conquering the Minotaur. After group by
Canova.
Clear and fine impression.
- 580 Parnassus with Apollo and the Muses. After R. Mengs.
Good impression.
- 581 Diana and her Nymphs. After Dominichino.
Companion to last. Good impression.

- 582 The Dance of the Hours to the Tune of Time. After
N. Poussin.
Fine early impression.

CARL AGRICOLA, 1759–1852. German.

- 583 The Rest in Egypt. After Parmegiano. Etching.

ETIENNE BEISSON, 1760–1820. French.

- 584 Athenian Men and Women Drawing Lots. After P.
Peyron.
Proof before letters; fine.

LAMBERTUS ANTONIUS CLAESSENS, 1764–1834.
Flemish.

- 585 The Cavalier. After J. Asselyn.
Proof; fine.

- 586 The Philosopher in Meditation. After Rembrandt.
Open letter proof; fine.

- 587 The Descent from the Cross. After Rubens.
Very fine impression.

- 588 Head of Christ. After Guido Reni.
Beautiful artist's proof; *rare*.

WILLIAM SKELTON, 1763–1848.

- 589 The Angels Appearing to the Shepherds. After J.
Stothard.
Proof before letters.

LUIGI SCHIAVONETTI, 1765–1810. Italian.

- 590 The Canterbury Pilgrimage. After T. Stothard.
Engraver's etching.

JAMES HEATH, 1765–1834. English.

- 591 The Riot in Broad Street, London. After F. Wheatley.
Proof before letters.

- 592 The Drowned Fisherman; or, the Moment of Suspense.
After Westall.
Artist's proof; fine.

- 593 The Dead Soldier. After J. Wright.
Fine impression.

JOHANN PETER PICHLER, 1765–1806. Mezzotinto. German.

- 594 The Two Sons of Rubens. After Rubens.
 595 The Baptism of Christ. After Guido Reni.

GIUSEPPE LONGHI, 1766–1831. Italian.

- 596 The Marriage of the Virgin—"Lo Sposalizio." After Raphael.

No. 116 of the subscription copies. Brilliant impression.

- 597 The Reading Magdalen. After Correggio.
 Beautiful artist's proof.

- 598 Madonna di San Onofrio. After Leonardo da Vinci.

- 599 Children at Play. After Poussin.

FAUSTINO ANDERLONI, 1766–1830. Italian.

- 600 The Bridgewater Madonna. After Raphael.

- 601 The Assumption of the Virgin. After Guido Reni.
 Fine open letter proof.

WILLIAM SAY, 1768–1834. Mezzotinto. English.

- 602 Portrait of Lady Pitt. After M. W. Sharp.

- 603 Judgment of Solomon. After Northcote.
 Open letter proof.

PIERRE AUDOUIN, 1768–1822. French.

- 604 Louis the XVIII. After A. J. Gros.
 Fine impression.

JAMES WARD, 1769–1859. Mezzotinto. English.

- 605 Diana with her Nymphs. After Rubens.
 Fine.

- 606 The Centurion, Cornelius. After Rembrandt.
 Very fine.

- 607 The Reading Magdalen. After Correggio.
 Artist's proof; very fine.

- J. P. DE FREY, 1770-1814. Dutch.
 608 Portrait of an Old Man. After Rembrandt. Etching.
 609 Isaac Blessing Jacob. After G. Flinek. Etching.
 610 The Ship Builder and his Wife. After Rembrandt.
 Etching.
- ANTOINE CARDON, 1772-1813. Flemish.
 611 The Ganimede of Rembrandt.
- C. H. HODGES, 1774-1837. Mezzotinto. English.
 612 The Ship Builder and his Wife. After Rembrandt.
 Very fine.
- NATALE SCHIAVONI, 1774-1859. Italian.
 613 The Assumption of the Virgin. After Titian.
 Fine early impression. His master-piece.
- RAPHAEL URBAIN MASSARD, 1775. French.
 614 Homer. After F. Gerard.
 615 Atala. After Girodet.
 Proof before letters.
 616 Portrait of Louis XVIII. After Gerard.
 Beautiful artist's proof.
 616* Apollo and the Muses After G. Romanó.
- MAURO GANDOLFI, 1775-1834. Italian.
 617 Cupid Sleeping under a Tent. Original.
 Artist's proof.
 618 St. Jerome. After Correggio.
 Brilliant proof of Remark, "The White Claw."
- ABRAHAM RAIMBACH, 1776-1843. English.
 619 Blind Man's Buff. After Wilkie.
 Superb open letter proof.
 620 The Rent Day. After Wilkie.
 Fine impression.
 621 Village Politicians. After Wilkie.

PAOLO CARONNI, 1779–1842. Italian.

- 622 Vision of Ezekiel. After Raphael.
Very fine early impression.

LOUIS AUGUSTIN BOUCHER DESNOYERS, 1779–1857.
French.

- 623 La Belle Jardiniere. After Raphael.
Fine early impression.
- 624 La Vierge de la Maison d'Albe. After Raphael
Brilliant impression.
- 625 La Vierge Aux Rochers. do.
Fine early impression.
- 626 La Vierge au Poisson. do.
Brilliant impression, with stamp.
- 627 Madonna du Palais Tempi. do.
Rare early impression.
- 628 Madonna de Foligno. do.
Brilliant impression.
- 629 The Visitation. do.
Brilliant impression, with stamp.
- 630 St. Catherine of Alexandria. do.
Fine early impression, with stamp.
- 631 St. Marguerite. do.
Brilliant impression, with stamp.
- 632 Belisarius. After Gerard.
Impression, with stamp of antique heads.
- 633 The Muses and Pierides. After Perino del Vaga.
Fine proof; with the Autograph of the Engraver in presentation
to his friend, M. Dumout.
- 634 Napoleon le Grand. After F. Gerard.
With the stamp of the antique heads.
- 635 Francis the 1st, and Marguerite of Navarre. “Souvent
Femme varie, Bien fol est qui sy fie.”

H. G. CHATILLON, 1780–1856. French.

- 636 The Arch-Angel St. Michael Vanquishing the Dragon.
After Raphael.
Proof before letters—very fine.

JOHN DIXON, 1780— Mezzotinto. English.

637 Ugolino and his Children. After Sir Joshua Reynolds.
Fine.

S. W. REYNOLDS, 1780— Mezzotinto. English.

638 The Country Butcher Shop. After Jas. Ward.

FRIEDRICH MULLER, 1782—1816. German.

639 St. John the Evangelist. After Dominichino.

Glorious impression of this beautiful print—1808.

640 Madonna di San Sisto. After Raphael.

Fine early impression of this great print.

JOHN BURNETT, 1784—1868. English.

641 The Blind Fiddler. After Wilkie.

Rare impression, before the cross, hatching on the boy's hat.

642 John Knox Admonishing Mary Queen of Scots. After
W. Allan.

643 Dancing Dolls. Se ipse pinxt.

Artist's proof.

644 The Escape of the Mouse. Se ipse pinxt.

645 Christmas Eve. do.

646 John Anderson My Jo. do.

Open letter proof.

PIETRO ANDERLONI. 1784—1849. Italian.

647 Madonna del Passeggio. After Raphael.

Proof before letters.

648 Virgin and Child Adored by Angels. After Titian.

Superb artist's proof.

649 The Expulsion of Heliodorus from the Temple. After
Raphael.

Fine impression.

650 The Judgment of Solomon. After Raphael.

Second state before the border—most admirable.

JOSEPH THEODORE RICHOMME, 1785— French.

- 651 Neptune and Amphitrite. After Giulio Romano.
Choice artist's proof. This is the plate which established his reputation.
- 652 Thetis with the Arms of Achilles.
Artist's proof, with "remarque."
- 653 Adam and Eve. After Raphael.
- 654 La Vierge au Silence. After An. Carracci.
- 655 Holy Family of Francis I. After Raphael.
Fine proof of remark.
- 656 Portrait of Marc Antonio Raimondi. After Raphael.
Proofs before letters—very fine.

DAVID WILKIE, 1785–1841. Painter—Etcher. English.

- 657 Reading the Will.
- 658 The Cottage Door.
- 659 Mother and Child.

CHARLES TURNER, 1786–1840. Mezzotinto. English.

- 660 William Lawrence, Esq. Turner, delt.
Open letter proof.
- 661 Raphael Painting the Portrait of La Bella Fornarina.
After Brockendon.
Open letter proof.

M. F. DIEN, 1787–1865. French.

- 662 Galileo in Prison. After J. A. Laurent.
Fine proof before letters.

MICHELE BISI, 1788— Italian.

- 663 Venus and Cupid. After Appiani.
This plate received the prize of the Milan Academy in 1822. Very fine.

PAOLO TOSCHI, 1788–1858. Italian.

664 Portrait of the Engraver.

Proof of remark.

665 Madonna del Velo. After Raphael.

Left unfinished by Longhi, at the time of his death, and finished by Toschi.

666 The Decent from the Cross. After Daniel de Voltevia.

Superb "épreuve de remarque," before the cross was finished.

Presentation copy, by Toschi, to the engraver, George Doo.

This is one of the principal works of modern engraving.

667 St. Agatha. After Parmegiano.

Artist's proof.

668 The Two Deacons. After Parmegiano.

Proof of remark.

669 Twelve Sheets. After the Frescoes by Correggio.

Lunettes in the Camera di San Paolo, a room in the Convent of the Benedictine Nuns in Parma.

All in the earliest states; some being proofs of remark.

670 Seven Sheets. After the Frescoes by Correggio, in the

Church of San Giovanni Evangelisti in Parma.

All brilliant proofs of remark.

671 Venus and Adonis. After Albano.

Artist's proof.

JOHN MARTIN, 1789–1854. Painter—Engraver. English.

672 Satan in Council.

Proof before title.

JOHN BEIN, 1789–1857. German.

673 The Nymph. After J. F. Lancrenon.

Fine artist's proof.

SAMUEL JESI, 1789–1855. Italian.

674 Leo X., attended by the Cardinals Giulio de Medici (afterwards Pope Clement VIII.) and Ludovico de Rossi. After Raphael.

Artist's proof, with autograph of engraver.

GIOVITO GARAVAGLIA, 1790–1835. Italian.

675 The Infant Saviour Attended by Angels—"Verbum Caro Factum." After Carlo Maratti.

Fine proof before all letters.

676 Virgin and Child. After Gimignano.

Artist's proof.

677 Jacob and Rachael. After A. Appiani.

Brilliant open letter proof. This is his most important work.

678 Hagar and Ishmael in the Desert. After F. Barocci.

Fine open letter proof.

TOUSSAINT CARON, 1790–1832. French.

679 The Indigent Family. After Prudhon.

Proof before letters.

680 Le Levite d'Ephraim. After A. Couder.

Fine proof before letters.

MORITZ STEINLA, 1791–1857. German.

681 Madonna di San Sisto. After Raphael.

Fine proof of remark.

682 The Madonna of the Meyer Family. After Hans Holbein.

Magnificent proof before all letters.

683 The Slaughter of the Innocents. After Raphael.

Beautiful artist's proof.

684 Christ taken down from the Cross. After Fra Bartolomeo.

Artist's proof.

FRANCOIS FORSTER, 1792– French.

685 La Vierge a la Legende. After Raphael.

Proof before letters.

686 St. Cecilia. After Delaroche.

Proof before the inscription on the tablet.

687 The Three Graces. After Raphael.

Splendid artist's proof.

688 Aurora and Cephalus. After P. Guerin.

Open letter proof. Brilliant.

689 Dido. After P. Guerin.

Fine open letter proof.

- ANTONIO PERFETTI, 1792– Italian.
 690 La Bella di Tiziano. After Titian.
 691 Sibilla Persica. After Guercino.
- SAMUEL AMSLER, 1793–1856. German.
 692 The Entombment. After Raphael.
 Second state, before letters. Fine.
- NARCISSE LE COMPTE, 1794– French.
 693 Dante and Beatrice. After Ary Scheffer.
 Three sheets, viz.: Artist's proof, before the face was altered.
 694 Artist's proof, with autograph of engraver.
 695 Proof before letters, with autograph of engraver.
 696 Holy Family—"La Perle." After Raphael.
 Brilliant proof of remark.
- WILLIAM HUMPHREYS, 1794–1865. English.
 697 Sancho and the Duchess. After C. R. Leslie.
 Proof of the first 100. Fine.
- EUGENE DELACROIX, 1795– Painter—Etcher.
 French.
 698 Arabs Resting.
- PIERRE PELÉE, 1795– French.
 699 The Murder of President Durant. After Delaroche.
 Proof before letters.
- A. B. DURAND, 1796– American.
 700 Ariadne. After J. Vanderlyn.
 Artist's proof.

HENRIQUEL DUPONT, 1797. French.

- 701 Madonna and Child. After Raphael.
Artist's proof, with autograph of engraver.
- 701* Open letter proof of same.
- 702 The Temptation of Christ. After Ary Scheffer.
Brilliant artist's proof.
- 703 Christ at Emmaus. After Paolo Veronese.
Brilliant artist's proof.
- 704 The Shrouding of Christ. After Delaroche.
Artist's proof; fine.
- 705 The Marriage of St. Catherine. After Correggio.
Brilliant artist's proof, with autograph of the engraver. A splendid production of the burin.
- 706 Lord Strafford, on his way to Execution, receiving the Blessing of Archbishop Laud. After Delaroche.
Open letter proof.
- 707 Cromwell Reviewing the Dead Body of Charles I. After Delaroche.
Artist's proof.
- 708 The famous Hemicycle of the Palais de Beaux Arts, Paris. After Delaroche.
Artist's proof, with autograph of the engraver, and key.

JAMES STEWART, 1797. English.

- 709 Circassian Captives. After W. Allan.
Fine open letter proof.

G. MAILE, 1797. Mezzotinto. French.

- 710 A Dragoon of the Guard. After Odier.
Open letter proof.

ACHILLE DESIRE LEFEVRE, 1798-1864. French.

- 711 The Holy Night—"La Notte." After Correggio.
Choice artist's proof.

JAMES EGAN, 1799-1842. English.

712 English Hospitality in the Olden Time. After G. Cattermole.

Engraver's etching.

EUGENE VERBOECKHOVEN, 1799. Painter—Etcher.
German.

713 Sheep and Lambs.

J. H. WATT, 1799. English.

714 May Day, in the Time of Queen Elizabeth. After C. R. Leslie.

Proof before all letters.

WILLIAM WALKER, 1800. English.

715 Sir Humphry Davy. After J. Jackson.

Private plate. Proof.

GEORGE T. DOO, 1800. English.

716 The Holy Family. After Correggio.

Open letter proof.

717 Messiah. After Raphael.

Artist's proof.

718 Infant St. John. After Raphael.

Brilliant artist's proof, with engraver's autograph.

719 Ecce Homo. After Correggio.

Artist's proof, with rustic letter.

720 Nature. After Sir Thos. Lawrence.

Artist's proof.

721 Bassanio and Portia. After G. S. Newton.

Artist's proof.

722 Shylock and Jessica. After G. S. Newton.

Artist's proof.

723 Yorick and the Grisette. After G. S. Newton.

Artist's proof.

- 724 Child with Flowers. After Sir Thos. Lawrence.
Open letter proof.
- 725 Mercy Intereeding for the Vanquished. After W. Etty.
Artist's proof.
- 726 Pilgrims Arriving in Sight of the Holy City. After
Sir Chas. Eastlake.
Fine impression.
- 727 Minna Troil. After S. Drummond.
Open letter proof.
- 728 The Princess of Wales. After S. P. Denning.
Artist's proof. Private plate.
- 729 Prince Albert. After J. Partridge.
Artist's proof. Private plate.

M. J. DANFORTH, 1800–1860. English.

- 730 Uncle Toby and the Widow Wadman. After C. R.
Leslie.
Artist's proof.

JOHN H. ROBINSON, 1800– English.

- 731 The Wolf and the Lamb. After W. Mulready.

J. F. WILLMORE, 1800–1863. English.

- 732 The Old Temeraire. After Turner.
Proof before letters.
- 733 Mercury and Argus. After Turner.
- 734 Alnwick Castle. After Turner.
Artist's proof.
- 735 Italy. After Turner.
Open letter proof.
- 736 Ancient Italy. After Turner.
Artist's proof, with autograph of the engraver.
- 736A Modern Italy. After Turner.
Artist's proof.

A. BISSEL, 1800– Mezzotinto. German.

- 737 Portrait of Passewandoglu.

RICHARD WOODMAN, 1800– English.

- 738 The Judgment of Paris. After Rubens.
Artist's proof.

SAMUEL COUSINS. 1801– Mezzotinto. English.

- 739 The Strawberry Girl. After Sir Joshua Reynolds.
Artist's proof. Fine.

- 740 Miss Eliza Peel—"Beauty's Bath." After E. Landseer.

JACOB FELSING, 1802– German.

- 741 The Holy Family and St. John. After Overbeek.
Proof before letters.

- 742 Hagar and Ishmael. After C. Kohler.
Open letter proof.

- 743 St. Catherine's Body Borne by Angels. After H. Mucké.

Choice artist's proof.

- 744 St. Cecilia. After H. Hofman.

Trial proof. The only one printed in this state.

- 745 Maidens at the Fountain. After E. Bendeman.
Fine.

- 746 Juliet. After E. Kohler.
Artist's proof. Very fine.

- 747 Lorely. After C. Sohn.
Proof before letters.

- 748 Poetry and Love. After Kaulbach.
Proof before letters.

LOUIS CALAMATTA, 1802–1869. Italian.

- 749 La Vierge a la Chaise. After Raphael.
Proof before letters. Fine.

- 750 Lisa Joconda. After Leonardo da Vinci.
Proof before letters, with autograph of engraver. Exceedingly fine.

- 751 The Vow of Louis XIII. After Ingres.
Companion print to Desnoyer's Madonna de Foligno.
- 752 Francesca du Rimini. After Ary Scheffer.
"Unique" copy. Artist's proof with engraver's autograph.
- FREDERICK WAGNER, 1803— German.
- 753 The Last Supper. After Leonardo da Vinci.
Artist's proof. Extremely fine.
- GIUSEPPE FUSINATI, 1803— Italian.
- 754 The Penitent of Titian. After Titian.
Fine.
- PAOLO MERCURI, 1804— French.
- 755 Death of Lady Jane Gray. After P. Delaroche.
Fine open letter proof.
- 756 St. Amelia, Queen of Hungary. After P. Delaroche.
Proof.
- 757 The Return from Harvesting. After Robert. Etching.
- GEORGE NORDHEIM, 1804— German.
- 758 Madonna di San Sisto. After Raphael.
Artist's proof.
- JOSEPH ANDREWS, 1806—1873. American.
- 759 Plymouth Rock, 1620. After P. F. Rothermel.
Artist's proof.
- ACHILLE LOUIS MARTINET, 1806— French.
- 760 Madonna with the Goldfinch. After Raphael.
Artist's proof.
- 761 Le Sommeil de Jesus. After Raphael.
Proof before letters
- 762 The Nativity. After Murillo.
Artist's proof.
- 763 Mary in the Desert. After Delaroche.
Proof before letters. Very fine.

FREDERICK KNOLLE, 1807— German.

764 The Reading Magdalen. After Correggio.

Six sheets, showing the progress of the plate from the etching of the figure to the finished impression. Very fine.

JULES FRANCOIS, 1809— French.

765 Christ in the Garden. After Delaroche.

Fine artist's proof.

766 The Virgin at the Foot of the Cross. After Delaroche.

Artist's proof. Exceedingly fine.

767 The Children of Edward—"The Last Prayer." After Delaroche.

Proof before title. Extremely fine.

768 Roman Mendicants—"Les Pelerins." After Delaroche.

Proof before letters.

JOHANN AUGUST EDWARD MANDEL, 1810— German.

769 Madonna Della Sedia. After Raphael.

Artist's proof, with engraver's autograph.

770 La Madonna Colle Stelle. After Carlo Dolei.

Brilliant proof of remark—three white stars.

771 Christ Weeping over Jerusalem. After Ary Scheffer.

Proof before letters. Fine.

772 Ecce Homo. After Guido Reni.

Artist's proof.

773 Mater Dolorosa. After Carlo Dolei.

Artist's proof.

774 Titian's Belle. After Titian.

Proof of remark, with engraver's autograph.

775 Children Playing with Flowers. After E. Magnus.

Open letter proof.

776 The Warrior and his Child. After T. Hildebrand.

Fine impression.

777 Die Lurlei. After Carl Begas.

Proof before letters.

778 Portrait of Frederik Wilhelm—"The Great Elector."

This plate was engraved for the splendid folio edition of the works of Frederick the Great, which the late King of Prussia had published exclusively for presents to crowned heads.

"Unique" impression. Fine and excessively rare.

779 Portrait of Charles I. After Van Dyck.

Artist's proof. Very fine.

780 Portrait of Frederick William, King of Prussia. After Otto.

Artist's proof.

ALPHONSE FRANCOIS, 1811— French.

781 Marie Antoinette before the Revolutionary Tribunal. After P. Delaroche.

Artist's proof.

782 Mignon and her Father. After Ary Scheffer.

783 The Birth of Venus. After Cabanal.

Artist's proof, with engraver's autograph.

784 Le Roi Candaule. After J. L. Gerome.

Artist's proof.

785 Bonaparte Crossing the Alps. After Delaroche.

Proof before letters, with engraver's autograph.

JOSEPH KELLER, 1811-1873. German.

786 Regina Coeli. After E. Deger.

Fine proof before letters.

787 The Holy Women at the Tomb of Christ. After A. Scheffer.

Artist's proof. Extremely fine.

788 Theology—"Disputa del Sacramento." After Raphael.

Rare artist's proof, with engraver's autograph. A splendid example of the art of engraving.

A. F. E. BRIDOUX, 1813— French.

789 Madonna, Child and St. John. After Raphael.

Proof before letters.

790 The Madonna Aldobrandini. After Raphael.

Proof before letters.

791 The Holy Family. After Murillo.

Proof before letters.

792 Virgin with the Passion Flower. After Lady M. Alford.

Open letter proof. Fine.

MEYER VON BREMEN, 1813— Painter—Etcher.
German.

793 Watching Baby.

C. E. JACQUES, 1813— Painter—Etcher. French.

794 Landseape and Cattle.

Artist's proof. Fine.

ANDREAS ACHENBACH, 1815— Painter—Etcher.
German.

795 The Torrent.

HERMANN EICHENS, 1815— Mezzotinto. German.

796 La Vierge de Seville. After E. Murillo.

Proof before letters.

G. BUONAFEDE, 1816— Italian.

797 Hope. After Guido Reni.

Proof before letters. Fine.

FREDERICK VOLZ, 1817— Painter—Etcher. German.

798 The Enraged Bull.

799 Interior of a Stable.

G. PLANER, 1818— German.

- 800 St. Maria of Egypt. After Ribera.
Open letter proof.

AUGUSTE BLANCHARD, 1819— French.

- 801 Repose in Egypt. After F. Bouchot.
Artist's proof, with engraver's autograph.
802 The Descent from the Cross. After Rubens.
Proof before completion of plate.
803 .. Brilliant proof of remark.
804 Faust and Marguerite. After Ary Scheffer.
Proof before letters.
805 Les Bons Amis. After E. Meissonier.
Open letter proof.

CHARLES COUSIN, 1820— French.

- 806 Mater Delorosa. After E. Murillo.
Artist's proof. Exceedingly fine.

ARISTIDE LOUIS, deceased. French.

- 807 Dante and Beatrice. After Ary Scheffer.
Artist's proof.
808 Innocence. After J. B. Greuze.
Fine proof before letters. No 46.
809 "La Vierge au Lys." After Leonardo da Vinci.
Impression from the plate, as left at the death of Louis.
810 Artist's proof from the plate finished by Jos. Franck. Ex-
tremely fine.

JAMES J. CHANT, 1820— English.

- 811 The Return of the Mayflower. After Geo. H. Boughton.
Artist's proof, with autograph of the painter.

ROBERT TROSSIN, 1820– German.

812 Mater Dolorosa. After Guido Reni.

Artist's proof. Very fine.

813 The Italian. After E. Magnus.

Artist's proof.

A. CALAME, deceased. French.

814 Landscape, with Ruins.

Do.

LOUIS GALLAIT, French.

815 The Despairing Musician.

JULES F. JACQUEMART, French.

816 Head of an Old Man. After Rembrandt.

817 Arabs Hawking. After E. Fromentin.

818 The Conversation. After F. Hals.

819 Portrait of Franz Hals.

ROBERT REYHER, German.

820 Maria Mancini. After P. Mignard.

Artist's proof. Very fine.

LEOPOLD FLAMENG, French.

821 Healing the Sick.

822 Sauvée.

823 Interior of a Tavern.

824 The Hundred Guilder Piece. Copy of Rembrandt.

Admirable.

825 Le Ronde de Nuit. After Rembrandt.

Exceedingly fine. His latest work.

826 Fanconnier Arabe. After E. Fromentin.

827 The Amateurs. After E. Meissonier.

828 Bringing up the Artillery. After A. Schreyer.

829 Danae. After J. B. Greuze.

830 St. Angelique. After Ingres.

Proof of remark. Fine.

LEOPOLD MASSARD,

French.

831 The Crowning with Thorns. After Titian.

Artist's proof.

F. VOGEL,

German.

832 The Death of Wallenstein. After Carl V. Piloty.

Proof before letters.

833 The Card Players. After L. Knaus.

Artist's proof.

H. T. RYALL,

Mezzotinto.

English.

834 Columbus. After Sir David Wilkie.

THOMAS LANDSEER,

Mezzotinto.

English.

835 Eos, the property of His Highness Prince Albert. After
E. Landseer.

F. GAILLARD,

French.

836 The Virgin and Infant Jesus. After Bolticelli.

G. H. EVERY,

Mezzotinto.

English.

837 The English Ceres. After Madame Soyer.

J. LEVASSEUR,

French.

838 Vilanella. After C. Jalabert.

- E. TSCHAGGENEY, German.
 839 Group of Sheep. Original etching.
- FRANCIS HOLL, English.
 840 Saturday Morning. After Absalom.
 Artist's proof.
- WILLIAM HOLL, English.
 841 Sunday Morning. After Absalom.
 Artist's proof.
- WILLIAM HOLT, English.
 842 Sunshine. After Baxter.
 Artist's proof.
- W. UNGER, German.
 843 Altar of the Holy Ildefonso. After Rubens.
 Etching. Extremely fine.
 844 Caterina Cornaro receiving the Congratulations of Venice
 on her ascending the Throne of Cyprus.
 Extremely fine.
- EMILE LASSALL, French.
 845 Crossing the Styx. Lithograph.
- GEORGE CRUIKSHANK, English.
 846 Room of S. P. Avery, N. Y. Etching.
- MARIANO FORTUNY, lately deceased. Painter—Eteher. Spanish.
 847 Photograph of the Artist.
 848 The Dead Arab.
 849 The Burial of the Arab.
 850 Arabs Resting.
 851 The Arab Family.
 852 The Shepherd Boy "Areadia."

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| E. MEISSONIER, | Painter—Etcher. | French. |
| 853 | The Clown. | |
| 854 | The Smoker. | |
| | | |
| J. J. VEYRASSAT, | Painter—Etcher. | French. |
| 855 | Le Gouter. After Ed. Frere. | |
| | | |
| J. B. C. COROT, | Painter—Etcher. | French. |
| 856 | Landscape. | |
| | | |
| C. F. DAUBIGNY. | Painter—Etcher. | French. |
| 857 | Landscape. | |
| | | |
| E. HEDOUIN, | | French. |
| 858 | Oriental Dancers. After Henriette Brown. | |
| | | |
| RAJON, | | French. |
| 859 | At Prayers. After Jerome. | |
| 860 | “Oh! My Heart.” After Zamacois. | |
| | | |
| JAMES SMILLIE, | | American. |
| | The Voyage of Life. After Thomas Cole. | |
| 861 | Childhood. | |
| 862 | Youth. | |
| 863 | Manhood. | |
| 864 | Old Age. | |
| | Brilliant artist's proofs. | |
| | | |
| ALFRED JONES, | | American. |
| 865 | Sparkling. After John W. Edmonds. | |
| | Open letter proof. | |

A. H. RITCHIE, American.

866 Christiana and her Children. After D. Huntingdon.
Artist's proof.

867 Mersey's Dream. After D. Huntingdon.
Artist's proof.

868 On the March to the Sea. After F. O. C. Darley.
Artist's proof, with autographs of designer and engraver.

R. HINSHELWOOD, American.

869 Moonlight at Sea. After M. F. H. De Haas.
Proof before letters. Fine.

870 Trout Brook, Vermont. After P. F. Reed.
Fine early impression.

JOHN SARTAIN, American.

871 Portrait of Thomas Sully. Se ipse pinxt.

872 Christ Rejected. After Benj. West.
Proof before letters.

873 The Iron Worker and King Solomon. After C. Schussele.
Open letter proof.

874 Portrait of Sir Thos. Lawrence. Se ipse pinxt.
Open letter proof.

875 Portrait of Mrs. Robert Gilmore. After Sir Thos. Lawrence.
Open letter proof.

876 Portrait of Robert Gilmore. After Sir Thos. Lawrence.
Open letter proof.

HENRY MEYER, English.

877 Charles Matthews in Five Characters. After Harlow.

SAMUEL SARTAIN,

American.

878 Clear the Track! After C. Schussele.

Artist's proof.

879 One of the Chosen. After S. J. Guy.

Open letter proof.

880 BANK NOTE VIGNETTES, U. S.

DOMENICO CUNEGO AND ALOYS FABRI.

881 The Michael Angelo Frescoes in the Sistine Chapel.

The Sibyls Cumaeon, Delphican, Persican and Erythraean and the Prophets Isaiah, Jeremiah, Ezekiel, Daniel, Joel, Jonah and Zachariah.

